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556 562 Hence they constitute true hereditary property of which the women are the usufructuaries and from the possession of which they draw extreme haughtiness and arrogance.

556 [181] Lastly, other elements of wealth are tied in an even more intimate fashion to the social structure. In a collectivity whose clearest activity is expended in chants and dances, everything used for ritual ornamentation /278/ has a special value. This is 556 237 why feathers, the real raw material for social and religious displays, form a wealth of a completely special kind. Each native [415] has a capital of feathers, carefully kept in long boxes of cylindrical [435] wood, which have a fixed "market price" according to kind, color, and form. There are common and precious ones. But the 556 237 use of each type of valuable feather is the privilege of one clan. 614 The ordinary feathers are also regulated: their use, the type of object in the composition of which they enter, the technique of 556 manufacture, and finally the style vary with the clan. This 614 specialization extends to practically the totality of manufactured products: arrows, bows, weapons, necklaces, pendants, headdresses, etc. Further on we will set forth what we were able to gather on these social privileges. All the clans are not equal as to the variety of arms and ornaments which they have the right to make, nor as to the rarity of raw materials which they alone have the right to utilize. Some clans, for example, can make several types of bows, others only one; some have rich ornaments among their prerogatives, while others are limited to modest forms or materials.

571 614 To all these secondary distinctions which we have previously enumerated, an economic hierarchy of rich, modest, and poor clans should be added. The *Kario Bokodori clan, extinct in Kejara, was especially rich according to the natives; the clans or subclans Āróre ᵏᵍčāb̄ogeʷōge, Éwåguddudoge ᵏᵍčāb̄ogeʷōge, and Éwåguddudoge bo'pokejewōge are rich. At a more modest level are the Ki, Kōge, ᵏČiba, Bakoro, Bóro, Paiwe, Apiborege, Éwåguddudoge baiaddadaⁿge, and O ᵏČera clans.

The Bādejebage ᵏčebegeʷōge were given to us as especially poor.

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634 463 301 [239] [435] is the large crown of throat feathers (krug'ũga) which the leader /given in English/ wears in the ceremonial dances. The double difficulty of obtaining these feathers on one hand and the ritual of making them on the other explains why such accessories have a considerable value for the natives.

634 847 Finally, infanticides enter the province of the chief; he suffocates the undesirable newborn babies by closing the nose and mouth with his hand.

634 591 123 Although we were always sent to him for the acquisition of objects of collective use, Tuỹawa rarely concluded the transaction on his own authority. Long conferences took place, where the clan chiefs and his friends and trustworthy men conferred. He had, in fact, the habit of surrounding himself with counselors who often filled no political office but who had great influence on him. Most often it was through their mediation—they had been made known to us very early—that we requested the necessary authorizations for pursuing our work from him. Several hours later Tuỹawa would drop in, sit down beside us, remain silent, [431] and then smile at us mysteriously and demand a gift. The agreement was made.

634 Tuỹawa communicated personally with his subjects even less than with us. He saw them little, having moved his house to the right bank of the river, where he lived alone with his two wives and where he had his cultivated plots. Except when his presence was necessary for ceremonies he only spent a couple of hours in the village. He would then go to the hut of the O Ỹera [122] clan (8) /see Fig. 15. p. 6/, over which he seemed to have property rights, so that at least he had put it at our disposal, and we shared it with an old widow and the hostile household of a [203] "bari." It was there—or even better in the men's house—that he met with the men he trusted and communicated his decisions to them.

join in the dance, which consists of simple, rhythmical steps or hops. As the dancers become tired, they drop out of line one by one, and eventually the shaman may be left dancing alone.

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IN preparation for the actual burial festivities, the Bororo ornament themselves elaborately and with meticulous care. They paint their faces and bodies with a variety of fantastic designs in different colors, and may plaster their hair with the red urucú paint. Some wear skirts, capes, and head wreaths made from palm leaves. Hair that was torn out in mourning is spun into cords that are braided and wound around the head in the fashion of a turban. Other striking decorations are chest ornaments made from the claws of the giant armadillo; bird beaks worn as pendants; necklaces of jaguar teeth; chaplets made of a beautiful local flower that resembles our morning glory; and enormous "sunburst crown" feather headdresses, which sometimes incorporate the tail feathers of as many as thirty macaws. These spectacular headdresses are highly prized by the Bororo, because macaws are now scarce in their forests. They will part with one to an outsider only in exchange for a gun.

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One of the highlights of the Bororo funeral ceremony is the impersonation of mythical beasts by men dressed in various costumes and performing imitative dances. Two such creatures inspect the corpse about two weeks after its interment in the plaza. Disguised with leaves of the buriti palm, they circle the grave several times. Finally they stop and open it to check the state of the body's decomposition. Their decision is known in advance: the flesh has not yet decayed enough to be removed from the bones. The grave is closed, and the festivities continue.

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ANOTHER mythical creature is represented by a man whose body is painted white with clay, and who wears feathers in his nose. This beast impersonator runs again and again around the spot where the corpse is buried, trying to call the dead person's soul out of the grave. During this performance, other men in the group shake split bamboo poles, producing a sharp clapping sound.

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Still another beast impersonator emerges from behind the huts, and rushing across the plaza toward the grave, beats it with a long stick in a

[p. 45-A] [text continues on p. 45-C]